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their responses to British actions more effectively, but in the end it is hard to gauge the depth of his insights except insofar as they reaffirm axioms about Indians' agency and the defensive nature of their aggression. As a result, the book offers three detailed studies rather than an integrated analysis of the dynamic between the British Empire and the autochthonous peoples on its western rim.

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Culture in the American Southwest: The Earth, the Sky, the People. By Keith L. Bryant, Jr. College Station: Texas A & M University Press, 2001. 379 pages. \$24.47 cloth.

If, as many believe, the Southwest is the most distinctive region in the United States, it is not surprising that artists of various kinds have been attracted to the region. Longtime Texas A & M Professor Keith Bryant, Jr., now emeritus professor at the University of Akron, explores culture in the Southwest in a book that is the result of two decades of research and extensive travel throughout the region. While Bryant's definition of the Southwest differs from others—he draws a boundary that goes from Houston to Tulsa to Colorado Springs to Los Angeles—he shares with others the identification of certain characteristics such as light, landscape and the interaction of cultures. Bryant writes, "Incredible light, natural grandeur, ancient peoples, romantic myths, and a geography at once beautiful and yet brutal thus molded the southwestern societies." Bryant notes, too, that the Southwest blends but does not homogenize Indian, Hispanic, and Anglo societies. Bryant relates culture to urbanization and argues that institutions of culture emerged with the process of urban growth. Initially Anglos sought to recreate the society that they had known in the East and Midwest, but that imported culture would be changed by existing landscape and societies. Throughout the twentieth century there was tension between those who sought change and those who sought to preserve regional values and influences. As the century progressed, southwestern culture ceased to be regional as the maturation of southwestern art, literature, and architecture increasingly influenced national culture.

However, the focus of this book is on the American Southwest. After an introductory chapter on the Native American and Hispano background and a second chapter on the period from 1850 to 1900, Bryant gets to the real focus of his work: the twentieth century. The remainder of the book is divided into twenty-year blocks except for the last chapter, which covers the years from 1980 to 1995. The chapters are structurally similar. Each deals with issues of growth, economic change, and increasing urbanization followed by a discussion of architecture, art, literature, music, and theater.

In the second half of the nineteenth century the arrival of the railroad stimulated immigration and urban and economic growth, and newcomers,

who sought to recreate the society that they had known, thirsted for cultural life. They brought eastern architectural styles that changed communities such as Albuquerque, San Antonio, and Los Angeles and they also imported actors, musicians, and artists. Each of the succeeding periods saw increased economic growth and urbanization, and generally each saw increasingly significant cultural developments. The first twenty years of the twentieth century witnessed the development of the Taos and Santa Fe art colonies, the emergence of architectural styles such as Mission Revival, and the significant changes in commercial architecture, especially in cities impacted by the oil boom. In the period between the world wars some cities doubled in population, exacerbating the tensions between those who sought a growing and dynamic region and those who wished to preserve the simplicity and serenity of an earlier time. It must have been an exciting era, with Mabel Dodge Luhan, Georgia O'Keeffe, Willa Cather, J. Frank Dobie, Frank Lloyd Wright, the Kiowa artists, and others contributing to the artistic scene. The collaboration of Lynn Riggs with Richard Rodgers and Oscar Hammerstein on *Oklahoma!* further symbolized the increasing influence of the region on national culture.

Change accelerated between 1940 and 1960 as Phoenix, for example, grew from 65,000 to 440,000. Among important cultural changes were the development of major museums such as the Thomas Gilcrease Institute of American History and Art and the increasing influence of women in cultural affairs, most noticeably in the museum world through the work of Millicent Rogers in Taos, Alice Bemes Taylor in Colorado Springs, and Maie Bartlett Heard in Phoenix. The following decades were notable for the establishment of "vanity museums" such as the Amon Carter in Fort Worth and the Getty in Los Angeles, but at the same time writers such as Larry McMurtry, Edward Abbey, N. Scott Momaday, and Rudolfo Anaya had a significant impact upon the national scene. Texas adopted "giantism" in architecture, and Indian and Hispanic artists made a splash on the national scene. These trends continued in the final fifteen-year period as the region became a national pacesetter in art, literature, and architecture.

Bryant has provided extensive coverage of the development of culture in the Southwest. At times the text becomes almost encyclopedic and the number of names may overwhelm many readers. It might have been better to provide greater depth on fewer individuals. Indian artists and authors receive limited coverage. There is some mention of Dorothy Dunn and the Santa Fe Indian School and of a few artists including Fred Kabotie and the Kiowa School. Artists such as Allan Houser, Fritz Scholder, and R. C. Gorman and writers such as N. Scott Momaday, Leslie Silko, and Simon Ortiz receive reasonable coverage while Joy Harjo and Lucy Tapahonso receive a paragraph each and the Institute of American Indian Art, it seems, is not important enough to be listed in the index.

Bryant has done extensive research and utilized almost seven thousand sources ranging from manuscript collections to books, articles, and theses. The bibliography is necessarily limited but still lists some fifty manuscript collections. While this book is a thorough if perhaps crowded discussion of

high culture in the Southwest, it is of relatively little value to those focused on American Indian artists, writers, composers, or playwrights.

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Exploding Chippewas. By Mark Turcotte. Evanston: Triquarterly Books, Northwestern University Press, 2002. 78 pages. \$14.95 paper.

Mark Turcotte's *Exploding Chippewas* is my new favorite poetry book. With skill and imagination, Turcotte brings his life and the lives of many aboriginal people to the audience. He paints word pictures that make us imagine how his life has played and imagine that we know him. For aboriginal readers, like myself, we can see many elements of our lives in his. His descriptions of the aboriginal experience are both personal and universal.

For me, *Exploding Chippewas* brings to mind the work of Sherman Alexie, Chrystos, Jimmie Durham, Esther Belin, Adrian Louis, and other aboriginal poets whose work is both raw and elegant at the same time. Turcotte's work is beautifully crafted, yet it seems not crafted at all, like a traditional song which has sung through him from his heart, from the land, from the spirit world, and from other places we cannot go at will. There is a haunting quality to some of these poems that speaks to the emotional depths of a man who has been there and back again.

The way Turcotte has written this book of poetry in chapters or sets, which refer to each other or to a theme, leaves the reader with the feeling that real and profound events are being portrayed. This telling of stories in pieces compelled me to keep reading until the book ended, and regretting when it did. Telling his stories this way left me with the feeling that Turcotte has more good stories to tell that I am sure he will tell well. I wanted to get in my car and go to his place to hear some more. I wanted to see the man who wove these tales, meet his family, and see where he comes from. Turcotte's stories are so involving that I felt like I knew him, but wanted to know more.

I believe the non-aboriginal reader of Turcotte's stories will gain a better understanding of the complexity of aboriginal lives and identities. Within the pages of *Exploding Chippewas* are stories of poverty, pain, and discrimination and stories of love, joy, and triumph. Many aboriginal readers, I expect, will recognize these stories and their portrayal of the painful and jubilant realities of aboriginal life. Turcotte's stories of *Exploding Chippewas* are stories of love lost and longed for, of love found and cherished, of the quick road down and the long road back, of abject places and the most hallowed ones. These stories are blessed and agonizing, blissful and tragic, but they are all stories of hope. I look forward to reading more of Mark Turcotte's work in the future.

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